LINGUISTIC ANALYSIS OF GONGORA'S BAROQUE STYLE

BY

EVELYN ESTHER UHRHAN

A.B., Florida State College for Women, 1941
M.A., Florida State University, 1947

AN ABSTRACT OF A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN SPANISH
IN THE GRADUATE COLLEGE OF THE
UNIVERSITY OF ILLINOIS, 1950

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ACKNOWLEDGMENT

This study was prepared under the direction of Professor Henry R. Kahane, whose constant guidance and interest were a continual source of inspiration and are most deeply appreciated. Grateful acknowledgment is also extended to Srta. Carmen Manzanares of the Department of Spanish and Italian at the University of Illinois for her interpretative work of some of the source material. Lastly, but through whom the completion of the study is appreciably due, I wish to express gratitude and thanks to my Mother, Father, and two Sisters for their understanding, assistance, and continual encouragement.

R. UNIV.
BIBLIOTHEEK
LEIDEN

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0. Introduction

0.1 Purpose. The purpose of this study is to determine according to the methods of descriptive linguistics, the principles of syntax which characterize the Baroque style of Gongora, and thus, the principles of Spanish Baroque Style. Of course, in some form or other, most of the stylistic features appearing here have been previously discussed. However, here the attempt is made to approach the source material from a purely linguistic standpoint. This means that every effort is made not to interpret philosophically, psychologically, or aesthetically either the intentions of the author or the effects on the reader.

0.2 Source material and method. The material for the study is the Soledad Primera of Don Luis de Góngora y Argote, which appeared in 1613. The text used as a basis is Dámaso Alonso's edition of 1935. A comparison of this material, which was analyzed syntactically, with a synthetic standard resulted in the establishment of the Six Principles of Baroque Style which constitute the major portion of the study. The Principles constitute those characteristics in which the source material differs from the standard. The synthetic standard to which the material is compared is a composite of what is known to exist as present-day colloquial Spanish and colloquial Spanish of the time of Gongora. The supposition is that these two do not differ essentially from each other. In certain instances colloquial texts of the 17th century were checked for the frequency of the phenomenon under discussion.

0.3 Terminology.

absolute: the use together of a substantive (the subject) and either a participle or non-verbal to form a phrase which is not connected by a function word

to the action; unless specified, the absolute is adverbial.

action: a finite verb; the head of a sentence or clause.

action expression: an action and all its action modifiers; a sentence or clause.

actor: the element which, through agreement, is closest to the action; in conventional grammar, the subject.

actor absolute: an absolute which has as subject the unexpressed actor of an action expression; it has the function of actor.

bifunctional function word: a function word which has two functions: that of a monofunctional function word as well as a function within the expression it introduces.

bound form: a fraction of an utterance that never appears by itself with meaning.

compound function word: a function word consisting of two or more bound forms.

compound verb expression: a finite plus a non-finite verb form which form the action in an action expression.

coordinate construction: a construction consisting of two or more grammatically-equivalent elements which may be connected by a coordinator.

endocentric expression: an expression having the same function as any of its immediate constituents.

exocentric expression: an expression not having the same function as any of its immediate constituents.

external element or expression: any element or expression which is not a constituent of the expression under consideration.

function class: that word or expression which has the grammatical function of head or modifier.

function word: a bound form which has little lexical meaning and links grammatically the element to which it is bound with some other element of the sentence.

head: that element of an endocentric expression, or of an exocentric expression not introduced by an expressed function word, which does not modify any element of the expression, but which is modified by at least one element of the expression.

independent element: any word, phrase, or clause which is not grammatically related to the rest of the sentence; this is exclusive of the absolute.

internal element or expression: any element or expression which is a constituent of the expression under consideration.

monofunctional function word: a function word which has one function: namely, to relate grammatically the expression it introduces to some other element of the sentence.

-nd participle: a present participle.

non-verbal: a substantive, adjective, or adverb which is not a verbal.

noun expression in open juncture: a noun or noun expression which modifies a noun; an appositive.

object 2: the indirect object.

object predicate: the action modifier which has the same relation to the object as the predicate complement has to the actor.

object predicate infinitive: an infinitive which has as its subject a subject different from the actor of the action expression, and whose subject is object of the action.

open juncture: spoken with a pause.

primary action: the action in a sentence.

qualified modifier: a modifying phrase, the head of which is modified; the phrase may be either endocentric, or exocentric without an expressed function word.

secondary action: the action in an action expression, which action expression, through a function word, has a function within another action expression.

sentence-like action expression: a primary action expression which is coordinate with one or more primary action expressions.

simple modifier: a one-word modifier.

subject: the actor of any verbal or the substantive in an absolute.

substantive: a noun or pronoun.

-t participle: a past participle.

verb: any word which may be inflected for gender, number, tense, etc.; it may be an action or verbal.

verbal: a non-finite verb form which is not bound to a finite verb form; it may be a -t participle, an -nd participle, or an infinitive.

0.4 SEPARATED EXPRESSIONS. There are many instances in which the elements of an expression are separated from each other. In order to indicate the position of this expression within the sentence or clause, the separated expression is always considered as being located where its head or key word appears. In an expression introduced by a function word, the function word is the key word. The finite part of a compound verb expression is con-

sidered a function word.

0.5 METHOD OF CITING EXAMPLES.

0.51 GENERAL METHOD. Usually only that part of a sentence or expression is quoted which is necessary to exemplify the principle involved. The portion of the example illustrating the principle is italicized. Three dots (...) indicate the omission of material which occurs within the quoted part of the example. The number following each example is the line number of the line on which the sentence containing that example begins. If the length of an expression is of importance, that length is always measured by syllable count in which synalaepha is considered.

0.52 NOTATION. If, within an example, some word or expression is marked in order to show its function, form, or relation to some other expression, the notation appears in parentheses immediately following the word or expression.

0.521 ABBREVIATIONS. The following abbreviations indicate the function or form of any word or expression:

a: actor
ad: adverb
fw: function word
H: action (may be either primary or secondary)
h: any head other than the action
ie: independent element
m: modifier
o: object
op: object predicate
o2: object 2
p: predicate complement
pc: word or phrase coordinator
s: subject of a verbal or the substantive in an absolute
sc: sentence coordinator
v: verbal

0.522 SYMBOLS. To the abbreviations of 0.521 are added, if necessary, certain symbols to mark the parts of separated

expressions (0.4), or non-coordinate elements which have the same function in an expression.

0.522.1 SEPARATED ELEMENTS. Separated elements of an expression are marked with subscripts. The method of marking non-coordinate and coordinate expressions follows:

1. Non-coordinate: the head or key word (0.4) bears the subscript 1 and the modifier, subscript 2; e.g.,

   piedras(p_1) son(H) de su misma sepultura(p_2) 680

2. Coordinate: each of the coordinate elements or expressions carries the same subscript; e.g.,

   rosas(o_1) traslada(H) y lilios(o_1) 247

In all cases, if more separations of the same expression occur, more subscripts are added in accordance with the above system.

0.522.2 MORE THAN ONE ELEMENT WITH THE SAME FUNCTION. If non-coordinate elements having the same function in an expression (or coordinate elements considered individually) are marked, each element after the first is marked by a prime; eg.,

Llegó(H) la desposada(a) apenas(ad), cuando ... hicieron ...(ad'). 963

0.6 BASIC DIVISIONS OF THE STUDY. The first section deals with sentence and clause structure. The following six sections, then, deal with the Six Principles of Baroque Style as established through the study: namely, Transposition, Separation, Coupling, Asymmetry, Modification, and Substitution. As a conclusion, Section 8 synthesizes the Sections of Principles, giving data concerning the frequency of the Principles considered individually and collectively.

0.7 NOTE ON THE ABSTRACT. The abstract is a simplified version of the dissertation. Almost all introductory and explanatory remarks have been omitted as well as many of the subdivisions. Only one example of a given phenomenon is in-

cluded unless subdivisions have been omitted. In this case, an example from each subdivision usually appears. On the whole, the attempt is made to maintain the original structure of the dissertation as far as practicable.

1. Sentence and Clause Structure.

The figures at the left denote the syllable length of the function class. Except for the divisions according to the number of function classes per action expression, the material is arranged according to the type of example occurring most frequently. In all cases the sentence may or may not contain a separated function class. If both types of construction occur, two examples are cited; the first example is that one not containing a separated function class and the second is the one containing a separated function class.

1.1 The action expression consists of two function classes including the action.

1.11 The action expression consists of the action and actor.

1.111 The order of the function classes is action-actor.

2(H) - 4(a)	Llegó(H) todo el lugar(a), 1084
3(H) - 2(a_1) - (fw) - 88(a_2)	Pasaron(H) todos(a_1) pues-(fw), y regulados cual ...-(a_2). 602

1.112 The order of the function classes is actor-action.

44(a) - 3(H)	Los fuegos ...(a)—murieron-(H), 680
2(a_1) - 2(H) - 2(a_2)	Premio(a_1) los honra(H) igual(a_2). 978

1.12 The action expression consists of the action and object.

1.121 The order of the function classes is object-action.

18(o) - 4(H)	Manjares ...(o), les sirvieron(H), 865
7(o_1) - 4(H) - 36(o_2)	la aromática selva(o_1) penetraste(H), que ... le erige ...(o_2). 461

1.122 The order of the function classes is action-object.

2(H) - 2(o)	Besa(H) la arena(o) 29
7(o_2) - 1(H) - 10(o_1)	el eco ...(o_2), no hay(H) silencio a que ... no responda(o_1); 673

1.13 The action expression consists of the action and adverb. The order of the function classes is action-adverb.

2(H) - 2(ad)	Yacen(H) ahora(ad), 218
3(ad_2) - 3(H) - (fw) - 33(ad_1)	De Alcides(ad_2) le llevó(H) luego(fw) a las plantas ...(ad_1). 659

1.2 The action expression consists of three function classes including the action.

1.21 The action expression consists of the action, actor, and object.

1.211 The order of the function classes is actor-object-action.

15(a) - 4(o) - 3(H)	Quién ...(a), su agilidad(o) pondera(H); 991
3(a) - 11(o_1) - 2(H) - 50(o_2)	Cuál dellos(a) las pendientes, sumas graves de negras(o_1) baja(H), de crestadas aves ...(o_2), 291

1.212 The order of the function classes is actor-action-object.

11(a) - 1(H) - 6(o)	Limpio sayal ...(a), cubrió-(H) el cuadrado pino(o); 143

1.213 The order of the function classes is action-actor-object.

1(H) - 5(a) - 5(o)	cruza(H) el Trión más fijo-(a) el hemisferio(o), 671
4(a_2) - 3(H) - 4(a_1) - 33(o)	Vencedores(a_2) se arrogan-(H) los serranos(a_1) los ... premios ...(o). 562

1.214 The order of the function classes is object-action-actor.

5(o) - 1(H) - 16(a)	Músicas hojas(o) viste(H) el menor ramo ...(a); 590
8(o_1) - 3(H) - 4(a) - 39(o_1)	Tanto garzón robusto, tanta-(o_1) ofrecen(H) los álamos(a) zagala, que abreviara ...(o_1). 663

1.215 The order of the function classes is action-object-actor.

4(H) - 3(o) - 43(a)	No excedía(H) la oreja(o) el pululante ramo ...(a). 329
2(H) - 3(o_1) - 2(a) - 15(o_2)	Fíe(H) tus nudos(o_1) ella-(a), que ... disuelvan ...-(o_2); 810

1.22 The action expression consists of the action, actor, and predicate complement.

1.221 The order of the function classes is actor-action-predicate complement.

(fw) - 12(a) - 1(H) - 3(p)	[le da] ...: que(fw) el movimiento verdugo de las fuerzas(a) es(H) prolijo(p). 677
44(a) - 14(p_2) - 1(H) - 3(p_1)	Claveles ...(a), ..., purpúreo-(p_2) son(H) trofeo(p_1). 786

1.222 The order of the function classes is actor-predicate complement-action.

95(a) - 5(p_1) - 1(H) - 5(p_2)	El que ...(a), purpúreos hilos(p_1) es(H) de grana fina(p_2). 153

1.223 The order of the function classes is predicate complement-actor-action.

7(p) - 4(a_1) - 1(H) - 23(a_2)	retamas sobre robre(p) tu fábrica(a_1) son(H) pobre ...(a_2). 101

1.23 The action expression consists of the action, actor, and adverb.

1.231 The order of the function classes is actor-action-adverb.

(fw) - 5(a) - 2(H) - 5(ad)	y(fw) el tronco mayor(a) danza(H) en la ribera-(ad); 671
(fw) - 16(a_1) - 3(H) - 4(a_2) - 18(ad)	mas(fw) ni la ... nuez ...(a_1) pudieran(H) anudado-(a_2), si ... no serenara ...-(ad). 879

1.232 The order of the function classes is adverb-action-actor.

2(ad) - 1(H) - 15(a)	solo(ad) gime(H) ... el sagrado laurel ...(a) ; 689
$15(ad_1)$ - $1(H_1)$ - 2(a) - 5(H_2) - $25(ad_1)$	De trompa militar no ...-(ad_1), fué(H_1) el sueño-(a) interrumpido(H_2) ; de can sí ...(ad_1). 171

1.24 The action expression consists of the action, object, and adverb. The order of the function classes is adverb-object-action.

(fw) - 4(ad) - 16(o) - 2(H)	[compulsen] : que(fw), aun en lino(ad), ni a la pluvia ...(o) creo(H). 838
(fw) - 6(ad) - $6(o_1)$ - 3(H) - $46(o_2)$	y(fw), vadeando nubes(ad), las espumas del rey(o_1) corona(H) de los otros ríos ...(o_2). 952

1.3 The action expression consists of four function classes including the action.

1.31 The action expression consists of the action, actor, object, and adverb.

1.311 The order of the function classes is actor-object-action-adverb.

1(a) - 3(o) - 2(H) - 9(ad)	quién(a) sus nervios(o) desata(H) estremeciéndose gallardo(ad). 993
$5(a_1)$ - 11(o) - $3(a_2)$ - 4(H) - 47(ad)	El menos ágil(a_1), cuantos ... convoca ...(o), él solo-(a_2) desafía(H), consagrando ...(ad). 566

1.312 The order of the function classes is actor-action-object-adverb.

19(a) - 3(H) - 4(o) - 7(ad)	Esta ...(a), vincule(H) tu coyunda(o) a su ardiente deseo(ad). 775
O(H_2) - 3(a) - 4(H_1) - 3(o) - 8(ad)	No(H_2) el polvo(a) desaparece(H_1) el campo(o), que no pisan ...(ad); 1041

1.313 The order of the function classes is object-action-actor-adverb.

(fw) - 15(o) - 4(H) - 2(a) - 7(ad)	más [firme] ..., más [estrechamente,] que(fw) ... las duras basas(o) abrazaron(H) ellos(a) con triplicado nudo(ad). 1054
4(o_1) - 3(H) - 4(o_2) - 2(a) - 27(ad)	Las dos partes(o_1) rayaba-(H) del teatro(o_2) el sol-(a), cuando ... llama ...-(ad). 981

1.314 The order of the function classes is adverb-actor-action-object.

5(ad) - 3(a) - 3(H) - 47(o)	Sobre dos hombros(ad) larga vara(a) ostenta(H) ... cien picos ...(o). 315
3(ad_1) - (fw) - 26(ad_2) - 15(a) - 3(H) - 70(o)	A pesar(ad_1) luego(fw) de áspides ...(ad_2), sus banderas ...(a), rompieron-(H) los ... lestrigones ...-(o). 419

1.315 The order of the function classes is action-object-actor-adverb.

3(H) - 8(o) - 22(a) - 40(ad)	Ostente(H) crespas blancas esculturas(o) artífice gentil de dobladuras ...(a), mientras ... ofrece ...(ad). 858
(fw) - 4(o_2) - 2(H) - 3(o_1) - 6(a) - 11(ad)	Y(fw) de otros cuatro(o_2) ciñe(H) las sienes(o_1) gloriosa rama(a), con que se puso ...(ad). 978

1.316 The order of the function classes is actor-adverb-action-object.

2(a) - (fw) - 14(ad) - 2(H) - 20(o)	Ellas(a) en tanto(fw) en bóvedas de sombras ...-(ad), cubren(H) las ... alfombras(o). 612
11(a) - 11(ad_1) - 3(H) - 4(o) - 18(ad_2)	Los árboles ...(a), ... coliseo ... formando(ad_1), despejan(H) el ejido(o), ... palestra ...(ad_2). 958

1.317 The order of the function classes is adverb-action-object-actor.

2(ad_1) - 6(H) - 3(o) - 7(a) - 44(ad_1)	Menos(ad_1) en renunciar tardó(H) la encina(o) el extranjero errante(a), que en reclinarse el menos fatigado sobre la grana ...-(ad_1). 350

1.32 The action expression consists of the action, actor, and two adverbs. The order of the function classes is action-actor-adverb-adverb.

2(H) - 4(a) - 3(ad) - 42(ad′)	Llegó(H) la desposada(a) apenas(ad), cuando ... hicieron ...(ad′). 963
2(H) - 3(ad_2) - 3(a) - 35(ad_1) - 64(ad′)	Bajaba(H) entre sí(ad_2) el joven(a) admirando ...-(ad_1), cuando ... fué ...-(ad′). 233

1.33 The action expression consists of the action and three adverbs. The order of the function classes is adverb-adverb-action-adverb.

(fw) - 16(ad) - 3(ad′) - 3(H) - 16(ad″)	y(fw), a vista tanta obedeciendo la dudosa planta-(ad), inmóvil(ad′) se quedó(H) sobre un lentisco ...(ad″). 190
2(ad_1) - (fw) - 28(ad_2) - 7(ad′) - 2(H) - 45(ad″)	Vencida(ad_1) al fin(fw) la cumbre ...(ad_2)—, con pie ya más seguro(ad′) declina(H) al vacilante breve esplendor de mal distinta lumbre ...(ad″). 52

1.4 General remarks on sentence and clause structure. The data in this division are compiled from the 261 action expressions in the study introduced by no function word or a monofunctional function word.

1.41 Frequency of action expressions which are characterized by at least one separated function class. In the source material, 127 or approximately 50% of the action expressions are characterized by at least one separated function class.

1.42 Relative frequency of the number of function classes per action expression. 34% of the action expres-

sions contain four function classes and 30% contain three function classes; therefore, the three and four-function class action expression is most common, constituting 64% of the action expressions not introduced by a bifunctional function word. The minimum number of function classes per action expression is one and the maximum, eight.

1.43 Position of a given function class irrespective of the number of function classes within the action expression.

1. The action tends to assume a middle position in the action expression.
2. The actor occurs most frequently at the beginning or near the beginning of the action expression.
3. The object may occur at or near the beginning in an action expression consisting of relatively few function classes, but occurs with almost equal frequency in all positions; it tends to appear more frequently near the end with the increase in number of function classes in the action expression.
4. The adverb occurs most frequently in the initial or final position.

1.44 Conclusions. In many individual cases, to be sure, the arrangement of function classes and perhaps at times even the number of function classes within an action expression show characteristic features of style. However, in the majority of instances and when the material is considered as a whole, with the exception of the position of the object, the number and arrangement of function classes in the action expressions do not seem to differ essentially from the number and arrangement of function classes in colloquial Spanish. This leads to the conclusion that the striking features of Gongora's style are primarily to be sought in phenomena other than the number and arrangement of the function classes.

These other phenomena will be set forth in the following sections as the Six Principles of Baroque Style.

2. Principle of Transposition.

2.1 An element is in anteposition.

2.11 An element is in anteposition in an expression with a finite verb. The expression may be a compound verb expression or an action plus an object predicate infinitive.

pulsado era 233
ministrar podía 1
dejar hizo (al serrano) 222

2.12 An element is in anteposition in an expression without a finite verb.

2.121 The element in anteposition is a simple modifier.

yedra el uno 968

2.122 The element in anteposition is a qualified modifier.

en número iguales y en belleza ... villanas 616
el rubio, *imitador süave de la cera,* quesillo 872

2.123 The element in anteposition is a prepositional phrase.

de Júpiter el ave 22
de coral barbado 291
al camino reduciendo 222
al *de las bodas* dios 652
aun *a pesar de las tinieblas* bella 64

2.124 The element in anteposition is a clause.

el *que ves* sayal 212
las *que el bosque* bellas ninfas *cela* 793

2.13 An element of a phrase or clause precedes the

PHRASE OR CLAUSE.

el jüicio—al de todos, indeciso—del concurso ligero, el padrino con ... cuchillos ... absolvello quiso 1073

alado roble, no hay tormentoso cabo que no doble 393

2.2 AN ELEMENT IS IN POSTPOSITION.

2.21 A SIMPLE MODIFIER FOLLOWS THE HEAD.

de plumas *ciento* 419

pequeños *no* 952

2.22 AN ADJECTIVE FOLLOWS THE BIFUNCTIONAL FUNCTION WORD WHICH INTRODUCES A RELATIVE CLAUSE MODIFYING THE SAME HEAD AS THE ADJECTIVE.

la grana(h) que se viste *fina,* su bella amada ... 350

2.23 A PREPOSITIONAL PHRASE FOLLOWS AN OPEN JUNCTURE ELEMENT.

indigna tiara(h)—si tradición apócrifa no miente—*de animal* ... 64

3. PRINCIPLE OF SEPARATION.

The abbreviation for the separating element usually appears in parentheses following each italicized element.

3.1 THE ELEMENTS OF A VERBAL EXPRESSION OR OF A RELATIVE CLAUSE ARE SEPARATED.

3.11 THE SEPARATED ELEMENTS ARE THE ELEMENTS OF AN ABSOLUTE EXPRESSION.

Vencida *al fin*(sc) la cumbre 52

3.12 THE SEPARATED ELEMENTS ARE THE ELEMENTS OF A -T PARTICIPLE PHRASE.

coronada *luce*(H) de estrellas 1077

artificiosamente *da*(H) exhalada 642

3.13 The separated elements are the elements of an -nd participle phrase.

entre sí *el joven*(a) admirando 233

3.14 The separated elements are the elements of an infinitive phrase.

pasos *hiciera*(H) dar 550

3.15 The separated elements are the elements of a relative clause.

3.151 The antecedent of the clause separates the elements of the clause.

(en los) que damascó *manteles* Flandes 858

3.152 A modifier of the antecedent other than the clause separates the elements of the clause.

(entre los olmos) que *robustos* besa 540

3.2 The head and modifier in a non-verbal expression are separated. The usual separating elements recognized are the action, the action plus one or more action modifiers, an action modifier, or a coordinator.

3.21 The modifier in the separated non-verbal expression follows the head.

3.211 The modifier which follows is a simple modifier.

señas *dieron*(H) süaves 176
plata *en su esplendor*(ad) *sea*(H) cardada 897
el metal *ella*(a) fulminante 379
Del carro, *pues*(sc), febeo 709

3.212 The modifier which follows is a qualified modifier.

la ambición *mora*(H) hidrópica de viento 108
aquel tridente *violaron*(H) *a Neptuno*(o2), conculcado hasta allí de otro ninguno 413
en el coturno *ella*(a) ... ya que celosa basa, dispensadora del cristal no escasa 540

de can *sí*(pc), embravecido contra la seca hoja 171

3.213 The modifier which follows is a prepositional phrase.

arco alado *es*(H) del cielo 461
feroz ardiente muestra *hicieron*(H) *dos robustos luchadores*(a) de sus músculos 963
en los brazos *el deseo del galán novio*(o) de la esposa bella 1065
Al son *pues*(sc) deste rudo ... instrumento 254

3.214 The modifier which follows is a clause.

a su casa *vuelven*(H), que ... luce 1077
cenizas *hizo*(H) *las ... plumas* ...(o), que ... engendran 737
tus nudos *ella*(a), que ... disuelvan 810

3.22 The modifier in the separated non-verbal expression precedes the head.

3.221 The modifier which precedes is a simple modifier.

purpúreo *son*(H) trofeo 786
cuantas *da*(H) *el fuego*(a) luces 659
bárbaras *el Parnaso*(a) moradoras 891
Este, *pues*(sc), centro 580

3.222 The modifier which precedes is a qualified modifier.

lasciva el movimiento, mas los ojos honesta—
altera(H) otra 254
(cuantas)—del uno ya y del otro cuello cadenas—
la concordia(a) *engarza*(H) rosas 786
en las selvas contento, *tienda*(o) *el fresno*(a) le dió 136

3.223 The modifier which precedes is a prepositional phrase.

de aves *se caló*(H) turba canora 630

de cabras *fué*(H) *dos veces ciento*(ad) esposo 153
(cuando) de vientos *no*(pc) conjuración alguna 64

3.3 Coordinate elements are separated.

3.31 The separated elements are simple coordinates.
gruesa *le dan*(H) y fría 143

3.32 The separated elements are coordinate qualified modifiers.
Tantos ... astronómicos presagios *frustrados*(v), tanta náutica doctrina 453

3.33 The separated elements are coordinate prepositional phrases.
no de oro *ciñe*(H), sino de púrpura turbante 291

3.34 The separated elements are coordinate compound function classes.
a una Libia de ondas su camino *fió*(H), y su vida a un leño 15

3.4 Bound forms are separated from the element to which they are bound.

3.41 The bound form which is separated is the nonfinite element of a compound verb expression.
fué *el sueño*(a) interrumpido 171
está *aquí*(ad) *la mentira*(a) dorándole 129
arquear *las cejas*(o) pudo 999

3.42 The negative *no* is separated from its head.
No *el polvo*(a) desaparece 1041
no, *de su espuma cana*(ad), la ... armonía 705

3.43 The bound forms which are separated are the elements of a compound function word.
A pesar *luego*(sc) de 419

cuando *fuertes* no 973

3.5 Complex separations.

3.51 An action modifier is separated more than once.

de cuya monarquía *el Sol* ...(a), los términos *saber*(H_2) todos (no quiere(H_1)) 403

3.52 A head and modifier are separated by internal and external elements of the expression in which they occur. *Coliseo* and its modifiers are object in the -nd participle phrase. The internal elements are *ya formando* and the external elements, *despejan el ejido.*

umbroso coliseo *ya*(ad) *formando*(v), *despejan*(H) *el ejido*(o), olímpica palestra 958

4. Principle of Coupling.

4.1 Expressions are coupled through parallelism. Three types of order are recognized: same, semi-reverse, and reverse order. The examples appear in this order. For partially-parallel expressions, elements which have no counterparts in the other expression are indicated by three dots. Identical numbers indicate elements of the same expression.

4.11 The coupled parallel expressions are coordinate expressions.

4.111 The parallelism of the coordinate expressions is partial.

4.111.1 The partially-parallel coordinate expressions contain a verb.

de muros(o-1) *se corona*(H-1), *rocas*(o-2) *abraza*(H-2), *islas*(o-3) *aprisiona*(H-3) 206

Ceres(a-1) *tanta*(o-1) *ofrece*(H-1) ..., *cuantos-*(o_2-2) *guardó*(H-2) *el heno*(a-2) ... 858

4.111.2 The partially-parallel coordinate expressions do not contain a verb.

4.111.21 The parallel expressions modify a non-verbal.

breve (h-1) *de barba* (m-1) y *duro no* (h-2) *de cuerno* (m-2) 153

la misma pompa de las flores, la esfera misma de los rayos ... 755

villana Psiques, ninfa labradora ... 773

4.111.22 The parallel expressions modify a verb.

4.111.221 The elements of the parallel expressions constitute one function class.

para el Austro (h-1) *de alas nunca enjutas-* (m-1), *para el Cierzo* (h-2) *espirante por cien bocas* (m-2) 447

al ayuno leopardo, al corcillo travieso, al muflón sardo ... 1012

Solícita (m-1) *Junón* (h-1), *Amor* (h-2) *no omiso* (m-2) 1077

4.111.222 The elements of the parallel expressions constitute more than one function class.

guarda (H) ..., *la inocencia* (a-1) *al cabrero* (o-1) más que *el silbo* (a-2) *al ganado* (o-2) 101

era (H) *meta umbrosa* (p-1) *al vaquero convecino* (o2-1), y *delicioso término* (p-2) *al distante* (o2-2) 580

tarde (ad-1) le encomendó (H) *el Nilo* (a-1) *a sus bocas* (o2-1), y *ellas* (a-2) *más tarde* (ad-2) *a la gulosa Grecia* (o2-2) 491

4.112 The parallelism of the coordinate expressions is complete.

4.112.1 The completely-parallel coordinate expressions contain a verb.

al uno (o-1) *menosprecia* (H-1), *al otro* (o-2) *iguala* (H-2) 243

ser (H_2-1) *palios verdes* (o-1), *ser* (H_2-2) *frondosas metas* (o-2) 1035

confunde (H-1) *el sol* (a-1) y *la distancia* (a-2) *niega* (H-2) 194

4.112.2 The completely-parallel coordinate expressions do not contain a verb.

4.112.21 The parallel expressions modify a non-verbal.

clavo no, *espuela* sí 491
aun a pesar de las tinieblas bella, aun a pesar de las estrellas clara 64
o *de mármol pario* o *de terso marfil* 481
lasciva el movimiento, mas *los ojos honesta* 254

4.112.22 The parallel expressions modify a verb.

4.112.221 The elements of the parallel expressions constitute one function class.

el fresco de los céfiros rüido, el denso de los árboles celaje 534
La admiración, vestida un mármol frío ...; la emulación, calzada un duro hielo 999-1001
púrpura tiria o *milanés brocado* 163

4.112.222 The elements of the parallel expressions constitute more than one function class.

hacer podría (H) *tórrida* (op-1) *la Noruega* (o-1) *con dos soles* (ad-1) y *blanca* (op-2) *la Etiopia* (o-2) *con dos manos* (ad-2) 780
La gaita (a-1) *al baile* (ad-1) solicita (H) ..., *a la voz* (ad-2) *el salterio* (a-2) 669

4.12 The coupled parallel expressions are non-coordinate expressions.

4.121 The parallelism of the non-coordinate expressions is partial.

4.121.1 The partially-parallel non-coordinate expressions modify the same head.

sus *desnudas piedras* (o-1) visten (H) *piadosas*

yedras (a-2) 218
os traslada (H) *de la alta ... rueca* (ad-1) *al huso breve* (ad'-2) 897
Sean (H) *de la fortuna aplausos* (p), la *respuesta de vuestras granjerías* (a) 901

4.121.2 THE PARTIALLY-PARALLEL NON-COORDINATE EXPRESSIONS DO NOT MODIFY THE SAME HEAD. One expression is a modifier of the other.

al vacilante breve (m-1) *esplendor* (h-1) *de mal distinta* (m-2) *lumbre* (h-2) 52
De *la Peneida virgen desdeñosa, los dulces fugitivos miembros ...* 1054
trofeos dulces de un *canoro sueño* 124

4.122 THE PARALLELISM OF THE NON-COORDINATE EXPRESSIONS IS COMPLETE.

4.122.1 THE COMPLETELY-PARALLEL NON-COORDINATE EXPRESSIONS MODIFY THE SAME HEAD.

penda (H) *el rugoso nácar de tu frente* (o-1) sobre *el crespo zafiro de tu cuello* (ad-2) 309
aprisiona (H) *de la alta gruta donde se desata-* (ad-1) *hasta los jaspes líquidos, adonde ... pierde ...* (ad'-2) 206

4.122.2 THE COMPLETELY-PARALLEL NON-COORDINATE EXPRESSIONS DO NOT MODIFY THE SAME HEAD. Usually one expression modifies the other.

el pululante ramo del *ternezuelo gamo* 329
los fuertes hombros con *las cargas graves* 335
esquilas dulces de *sonora pluma* 176

4.2 EXPRESSIONS ARE COUPLED THROUGH A COMMON ELEMENT. The common element is a modifier or head of the coupled expressions.

esta apenas hija hoy, madre mañana 832
no céfiros *en él,* no ruiseñores 590
meta umbrosa ..., y delicioso término ..., *donde ... concurría* 580

cuantos la sierra dió, cuantos dió el llano *labradores* 852

4.3 Expressions are coupled through repetition. The repeated element is a sound (or sounds), word (or words), or an inflectional element.

aun *c*ansado más *que* el *c*aminante, *c*oncurría el *c*amino 580

nace *en sus ondas* y *en sus ondas* muere 403

Vulgo lascivo erraba ..., el yugo ... sacud*ido*—, al tiempo que—de flores imped*ido* el ... rayo nuevo—purpúrea terneruela, conduc*ida* de su madre, no menos enram*ada*, entre albogues se ofrece, acompañ*ada* de juventud flor*ida* 281

5. Principle of Asymmetry.

5.1 The asymmetrical expression contains one lengthy element.

5.11 Asymmetry occurs between coordinate elements. The lengthy element is at the end.

5.111 The lengthy element is a sentence-like action expression.

Llegó todo el lugar, y, *despedido, casta Venus—que el lecho ha prevenido de las plumas que baten más süaves en su volante carro blancas aves—los novios entra en dura no estacada: que, siendo Amor una deidad alada, bien previno la hija de la espuma a batallas de amor campo de pluma.* 1084

5.112 The lengthy element is not a sentence-like action expression.

5.112.1 The head in the lengthy element is a verb.

deja el albergue y *sale acompañado de quien lo lleva donde, levantado, distante pocos pasos*

del camino, imperïoso mira la campaña un escollo, apacible galería, que festivo teatro fué algún día de cuantos pisan faunos la montaña. 182

5.112.2 The head in the lengthy element is a noun.

el que tapiz frondoso tejió de verdes hojas la arboleda, y *los que por las calles espaciosas fabrican arcos, rosas: oblicuos nuevos, pénsiles jardines, de tantos como víolas jazmines.* 709

5.12 Asymmetry occurs between non-coordinate elements.

5.121 The asymmetrical expression is an action expression.

5.121.1 The lengthy element is at the end of the asymmetrical expression.

5.121.11 The lengthy element is a complete modifier. It may be the modifier of a primary or secondary action.

Con gusto(ad$_1$) el joven(a) y atención(ad$_2$) le oía(H), *cuando torrente de armas y de perros, que si precipitados no los cerros, las personas tras de un lobo traía, tierno discurso y dulce compañía dejar hizo al serrano, que—del sublime espacïoso llano al huésped al camino reduciendo—al venatorio estruendo, pasos dando veloces, número crece y multiplica voces*(ad'). 222

que(o) el día(a) cedió(H) *al sacro volcán de errante fuego, a la torre, de luces coronada, que el templo ilustra, y a los aires vanos artificiosamente da exhalada luminosas de pólvora saetas, purpúreos no cometas*(o2). 642

5.121.12 The lengthy element is a fraction of a modifier.

De firmes islas(o2) no(H$_2$) la inmóvil flota en

aquel mar del Alba(o_1) te describo(H_1), *cuyo número—ya que no lascivo—por lo bello, agradable y por lo vario la dulce confusión hacer podía, que en los blancos estanques del Eurota la virginal desnuda montería, haciendo escollos o de mármol pario o de terso marfil sus miembros bellos, que pudo bien Acteón perderse en ellos*(o_3). 481

5.121.2 THE LENGTHY ELEMENT IS AT THE BEGINNING OF THE ASYMMETRICAL EXPRESSION.

El que de cabras fué dos veces ciento esposo casi un lustro—cuyo diente no perdonó a racimo aun en la frente de Baco, cuanto mas en su sarmiento—(triunfador siempre de celosas lides, lo coronó el Amor; mas rival tierno, breve de barba y duro no de cuerno, redimió con su muerte tantas vides) servido ya en cecina(a), purpúreos hilos(p_1) es(H) de grana fina(p_2). 153

5.122 THE ASYMMETRICAL EXPRESSION IS NOT AN ACTION EXPRESSION.

5.122.1 THE LENGTHY ELEMENT IS AT THE END OF THE ASYMMETRICAL EXPRESSION.

5.122.11 THE LENGTHY ELEMENT IS A COMPLETE MODIFIER.

cierzos del llano y austros de la sierra(m)—mancebos(h) *tan veloces, que cuando Ceres más dora la tierra, y argenta el mar desde sus grutas hondas Neptuno, sin fatiga su vago pie de pluma surcar pudiera mieses, pisar ondas, sin inclinar espiga, sin vïolar espuma*(m'). 1024

5.122.12 THE LENGTHY ELEMENT IS A FRACTION OF A MODIFIER.

las pendientes(m), sumas(h) graves(m') de negras(m''_1) ..., *de crestadas aves, cuyo lasci-*

vo esposo vigilante doméstico es del Sol nuncio canoro, y—de coral barbado—no de oro ciñe, sino de púrpura, turbante(m″$_1$). 291

5.122.2 The lengthy element is at the beginning of the asymmetrical expression.

de zampoñas ciento y de otros, aunque bárbaros, sonoros instrumentos(m) ... conducidos(h). 743

5.2 The asymmetrical expression contains two lengthy elements.

5.21 The asymmetrical expression is an action expression.

5.211 The lengthy elements are at the end of the asymmetrical expression.

Era(H) *del año la estación florida en que el mentido robador de Europa—media luna las armas de su frente, y el Sol todos los rayos de su pelo—, luciente honor del cielo, en campos de zafiro pace estrellas*(p-1); *cuando el que ministrar podía la copa a Júpiter mejor que el garzón de Ida,—náufrago y desdeñado, sobre ausente—lagrimosas de amor dulces querellas da al mar; que condolido, fué a las ondas, fué al viento el mísero gemido, segundo de Arión dulce instrumento*(ad-2). 1

5.212 The lengthy elements are at the beginning of the asymmetrical expression. One of the lengthy elements is a fraction of a modifier.

Viendo(ad$_1$), pues(sc), *que igualmente les quedaba para el lugar a ellas de camino lo que al Sol para el lóbrego occidente*(ad$_2$-1), *cual de aves se caló turba canora a robusto nogal que acequia lava en cercado vecino, cuando a nuestros antípodas la Aurora las rosas gozar deja de su frente: tal*(ad′-2) sale(H) aquella que

sin alas vuela hermosa escuadra(a) con ligero paso(ad″), haciéndole atalayas del ocaso cuantos humeros cuenta la aldehuela(ad″′). 630

5.213 The lengthy elements are at the beginning and end of the asymmetrical expression.

5.213.1 Both lengthy elements are complete modifiers.

El bosque dividido en islas pocas, fragante productor de aquel aroma—que, traducido mal por el Egito, tarde le encomendó el Nilo a sus bocas, y ellas más tarde a la gulosa Grecia—, clavo no, espuela sí del apetito—que cuanto en conocelle tardó Roma fué templado Catón, casta Lucrecia(a-1), quédese(H) amigo(ie), *en tan inciertos mares, donde con mi hacienda del alma se quedó la mejor prenda, cuya memoria es buitre de pesares*(ad-2)." 491

5.213.2 One of the lengthy elements is a fraction of a modifier.

Y(sc) *en la sombra no más de la azucena, que del clavel procura acompañada imitar en la bella labradora el templado color de la que adora*(ad-1), víbora(a_1) pisa(H) tal(a_2) el pensamiento(o), *que el alma, por los ojos desatada, señas diera de su arrebatamiento, si de zampoñas ciento y de otros, aunque bárbaros, sonoros instrumentos, no, en dos festivos coros, vírgenes bellas, jóvenes lucidos, llegaran conducidos*(a_2-2). 743

5.22 The asymmetrical expression is not an action expression.

5.221 The lengthy elements are at the end of the asymmetrical expression. One of the lengthy elements is

a fraction of a modifier.

> tal(m_1) piedra(h) *que, cual abraza yedra escollo, el metal ella fulminante de que Marte se viste, y, lisonjera, solicita el que más brilla diamante en la nocturna capa de la esfera, estrella nuestro polo más vecina*(m_1-1); *y, con virtud no poca, distante la revoca, elevada la inclina ya de la Aurora bella al rosado balcón, ya a la que sella cerúlea tumba fría las cenizas del día*(m'-2). 379

5.222 The lengthy elements are at the beginning and end of the asymmetrical expression.

> aquella—*aun a pesar de las tinieblas bella, aun a pesar de las estrellas clara,*(m-1)—piedra(h), *indigna tiara—si tradición apócrifa no miente—de animal tenebroso, cuya frente carro es brillante de nocturno día*(m'-2): 64

5.3 The asymmetrical expression contains three lengthy elements.

5.31 The asymmetrical expression is an action expression. One of the lengthy elements is a fraction of a modifier.

> Y(sc)—*recelando de invidïosa bárbara arboleda interposición, cuando de vientos no conjuración alguna*(ad-1)—*cual, haciendo el villano la fragosa montaña fácil llano, atento sigue aquella—aun a pesar de las tinieblas bella, aun a pesar de las estrellas clara—piedra, indigna tiara—si tradición apócrifa no miente—de animal tenebroso, cuya frente carro es brillante de nocturno día: tal*(ad'-2), diligente(ad''), el paso(o) el joven(a_1) apresura-(H), midiendo la espesura con igual pie que el raso(ad'''), *fijo—a despecho de la niebla fría—en el carbunclo, norte de su aguja, o el Austro brame o la arboleda cruja*(a_2-3). 64

5.32 The asymmetrical expression is not an action expression.

El(h) *que de cabras fué dos veces ciento esposo casi un lustro*(m-1)—*cuyo diente no perdonó a racimo aun en la frente de Baco, cuanto mas en su sarmiento*(m'-2)—*(triunfador siempre de celosas lides, lo coronó el Amor; mas rival tierno, breve de barba y duro no de cuerno, redimió con su muerte tantas vides*(m''-3) servido ya en cecina(m'''), 153

6. Principle of Modification.

Only examples containing excessive modification are considered in this section.

6.1 The expression contains horizontal modification: modification of one head. The number following the word or expression indicates whether the modifier is first, second, etc., to appear in the sentence or expression.

6.11 The expression containing horizontal modification is an action expression.

Piloto(a_2-1) *hoy*(ad-2) *la Codicia*(a_1-1), *no de errantes árboles* ...(a_3-1), *al ... Océano* ...-(o-3)—dejó(H) *primero*(ad'-4) *de su espuma*(ad''-5) *cano*(op-6), *sin admitir* ...(ad'''-7). 403

6.12 The expression containing horizontal modification is not an action expression.

rústica(1), *vaquera*(2), *blanca*(3), *hermosa*(4) mano(h), *cuyas venas la distinguieron de la leche apenas*(5) 872

6.2 The sentence contains vertical modification: modification of successive heads. The number in parentheses indicates 'rank of modification' of that modifier: one less than the number of heads intervening between the marked

word and the action of the sentence. 'Bifurcation' is the branching of two or more modifiers from the same head, after which point of branching each vertical modification continues. Each bifurcation is identified by a letter.

6.21 The sentence contains one action modifier with vertical modification.

6.211 Bifurcation does not exist in the action modifier with vertical modification.

> A pesar luego de áspides volantes—sombra del sol y tósigo del viento—de caribes flechados, sus banderas siempre gloriosas, siempre tremolantes, rompieron(H) los que armó(2) de plumas ciento lestrigones(1) el istmo(3), aladas fieras: el istmo(4) que al Océano divide, y—sierpe de cristal—juntar(6) le impide(5) la cabeza, del Norte coronada, con la que ilustra el Sur cola(7) escamada(8) de antárticas(10) estrellas(9). 419

6.212 Bifurcation exists in the action modifier with vertical modification.

> Al galán novio el montañés presenta(H) su forastero; luego al venerable padre(1,ab) de la que en sí bella(2,ab) se esconde con ceño dulce, y, con silencio afable, beldad parlera, gracia muda ostenta(3,ab): cual del rizado verde botón(6,a) donde abrevia(7,a) su hermosura virgen(9,a) rosa(8,a), las cisuras-(5,a) cairela(4,ab) un color(5,b) que la púrpura(7,b) que(9,b) cela(8,b) por brújula concede(6,b) vergonzosa. 722

6.22 The sentence contains more than one action modifier with vertical modification. A second vertical modification is marked with primes.

6.221 Bifurcation does not exist in the action modifiers with vertical modification.

> Zodíaco después fué(H) cristalino a glorïoso

pino(1′), émulo(2′) vago del ardiente(4′) coche(3′) del Sol, este elemento(1), que cuatro veces había sido(2) ciento dosel al día y tálamo a la noche, cuando halló(3) de fugitiva plata la bisagra(4), aunque estrecha, abrazadora(5) de un Océano(6) y otro, siempre uno(7), o las colunas bese(8) o la escarlata(9), tapete(10) de la aurora(11). 466

6.222 Bifurcation exists in one of the action modifiers with vertical modification.

El bosque(1,ab) dividido(2,ab) en islas(3,ab) pocas, fragante productor(4,ab) de aquel aroma(5,ab)—que(7,a), traducido(8,a) mal-(9,a) por el Egito, tarde le encomendó(6,a) el Nilo a sus bocas, y ellas más tarde a la gulosa Grecia—, clavo(6,b) no, espuela sí del apetito—que cuanto en conocelle tardó(8,b) Roma-(9,b) fué(7,b) templado Catón, casta Lucrecia—, quédese(H), amigo, en tan inciertos mares(1′), donde con mi hacienda del alma se quedó(2′) la mejor prenda(3′), cuya memoria es(4′) buitre(5′) de pesares(6′).″ 491

6.3 The sentence contains total modification: modification of any head. A number which indicates whether it is the first, second, etc., phrase to appear in the sentence follows the head or key word of each phrase. The number following the marked function word and action of each clause has the same function.

6.31 The sentence contains a high frequency of phrases.

Levantadas(1) las mesas, al(2) canoro son de(3) la ninfa un tiempo(4), ahora caña(5), seis de(6) los montes, seis de(7) la campaña,—sus espaldas rayando(8) el sutil oro que negó al viento el nácar bien tejido(9)—terno(10) de(11) gracias bello, repetido(12) cuatro

veces(13) en(14) doce labradoras, entró(H) bailando(15) numerosamente; 883

6.32 The sentence contains a high frequency of clauses.

Lo que(fw-1) lloró(H_1-1) la Aurora— si(fw-2) es(H-2) néctar lo que(fw-3) llora(H-3)—, y, antes que el Sol, enjuga(H_1-1) la abeja que-(fw-4) madruga(H-4) a libar flores y a chupar cristales, en celdas de oro líquido, en panales la orza contenía(H) que(fw-5) un montañés traía(H-5). 321

6.33 The sentence contains a high frequency of phrases and of clauses.

Náutica industria investigó(H) tal(fw_1-1) piedra, que(fw_1-1), cual(fw-2) abraza(H-2) yedra escollo, el metal ella fulminante de(1) que(fw-3) Marte se viste(H-3), y, lisonjera, solicita(H-1) el que(fw-4) más brilla(H-4) diamante en(2) la nocturna capa de(3) la esfera, estrella(4) nuestro polo(5) más vecina(6); y, con(7) virtud no poca(8), distante la revoca(H-5), elevada la inclina(H-6) ya de(9) la Aurora bella al(10) rosado balcón, ya a(11) la que(fw-7) sella(H-7) cerúlea tumba fría las cenizas del(12) día. 379

7. Principle of Substitution.

7.1 A noun is replaced.

7.11 The noun is replaced by an actor absolute.

entregado el mísero extranjero en lo que ya del mar redimió fiero ...—escala(H) 42

7.12 The noun is replaced by an infinitive phrase.

hace(H) ... *ecos solicitar, desdeñar fuentes* 108

7.13 THE NOUN IS REPLACED BY A CLAUSE.

cuantos abre sepulcros el mar fiero a tus huesos, desdeñas(H) 443

7.14 THE NOUN IS REPLACED BY A PRONOUN PLUS RELATIVE CLAUSE.

gime(H) *el que menos peinar puede las flores de su guirnalda propia* 297

7.2 AN ADJECTIVE IS REPLACED.

7.21 THE ADJECTIVE IS REPLACED BY A NOUN EXPRESSION IN OPEN JUNCTURE.

un vaquero(h) ..., *grueso, membrudo, fuerte roble* 1002

albergue(h) ..., *templo*(1) *de Pales, alquería*(2) *de Flora* 94

7.22 THE ADJECTIVE IS REPLACED BY A -T PARTICIPLE PHRASE.

el arroyuelo(h) *desatado de aquel fragoso monte* 271

7.23 THE ADJECTIVE IS REPLACED BY A PHRASE OF DEGREE.

áspides(h) *más que en la región del llanto* 926

7.24 THE ADJECTIVE IS REPLACED BY A CLAUSE. The clause may be an adjective clause or a clause of degree.

hoja(h) *que el viento repeló a alguna coscoja* 171

tanta es(H) ..., *que yace en ella la robusta encina, mariposa en cenizas desatada* 86

7.3 AN ADVERB IS REPLACED.

7.31 THE ADVERB IS REPLACED BY AN ADVERBIAL ABSOLUTE.

Levantadas las mesas ..., entró(H) 883

disolviendo allí la compañía ... llegan(H) 642

De lágrimas los tiernos ojos llenos ..., habló(H) 360

7.32 THE ADVERB IS REPLACED BY AN -ND PARTICIPLE PHRASE.

desata(H) *estremeciéndose gallardo* 993

7.33 The adverb is replaced by a clause. The clause may be an adverb clause or a clause of degree.

pudieran(H) ..., *si la sabrosa oliva no serenara el bacanal diluvio* 879

tan iguales(h), *que la atención confunden judiciosa* 1050

8. Conclusion.

Six Principles of Baroque Style have been established in the preceding sections: Transposition, Separation, Coupling, Asymmetry, Modification, and Substitution. This section synthesizes the sections of Principles by showing the absolute frequency of the Principles, the density of Baroque phenomena, the number of Principles per sentence, and the frequency of sentences per Principle. The term 'Principle,' when applied to a sentence, refers to the existence of any one of the Baroque Principles in a given sentence, irrespective of the number of occurrences of that Principle within the sentence. The term 'phenomenon' refers to the number of occurrences of all of the Principles in the unit under consideration. The percentages are calculated to the nearest half percent.

8.1 Absolute frequency of the Principles. Each occurrence of a given Principle in the source material is counted.

Principle	Number of times it occurs	Percentage of total occurrences of all Baroque phenomena
Substitution	492	32.5%
Coupling	294	19.5%
Separation	275	18.5%
Transposition	227	15.0%
Asymmetry	125	8.0%
Modification	100	6.5%

8.2 Density of Baroque phenomena. The purpose of this table is to show the number of Baroque phenomena per sentence.

Number of Baroque phenomena per sentence	Number of sentences containing the given number of phenomena	Percentage of total sentences
zero	10	5.0%
1-5	82	41.5%
6-10	57	29.0%
11-15	27	13.5%
16-20	13	6.5%
21-25	7	3.5%
26-30	1	0.5%
31	1	0.5%

8.3 NUMBER OF PRINCIPLES PER SENTENCE. The table shows the number of different Principles occurring in a sentence. Each Principle is counted only once per sentence.

Number of different Principles per sentence	Number of sentences containing the Principles	Percentage of total sentences
zero	10	5%
one	8	4%
two	34	17%
three	44	22%
four	42	21%
five	27	14%
six	33	17%

8.4 FREQUENCY OF SENTENCES PER PRINCIPLE. The table shows the number of sentences in which each of the given Principles occurs. Each Principle is counted only once per sentence.

Principle	Number of sentences containing the Principle	Percentage of total sentences
Substitution	179	90.5%
Separation	150	75.5%
Coupling	142	71.5%
Transposition	120	60.5%
Asymmetry	64	32.0%
Modification	63	32.0%

VITA

Evelyn Esther Uhrhan was born February 14, 1919 in Buffalo, New York. She attended Florida State College for Women from which she received the degree of Bachelor of Arts in Spanish in 1941. Here she was elected to membership in Phi Beta Kappa, Phi Kappa Phi, and the national Spanish and French honoraries. The following year she began graduate work at the same Institution. From 1943 to 1944 she was Instructor in Physics at Indiana University and in the academic year 1945-46, Instructor in French and Mathematics at The Leelanau Schools, Glen Arbor, Michigan. During the year 1946-47 she attended Indiana University where she also held an Instructorship in Mathematics. After receiving the degree of Master of Arts in Spanish from Florida State University in August, 1947, she entered the Graduate College of the University of Illinois where she studied Spanish, French, and Portuguese. Here she held a Teaching Assistantship in Spanish from September, 1947, to August, 1948, and University Fellowships for the two academic years, 1948-1950.